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CHARACTER ANALYSIS BY THE OBSERVATIONAL METHOD

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Character Analysis

BY THE

OBSERVATIONAL METHOD

KATHERINE M. H. BLACKFORD, M.D.

AUTHOR OF "THE JOB, THE MAN, THE BOSS" AND
"ANALYZING CHARACTER"

ARTHUR NEWCOMB, EDITOR

Lesson XII—CONDITION

Lesson XIII—THE FEATURES

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LESSON TWELVE

CONDITION

A professor in one of the great universities a few years ago became a puzzle to himself and his associates.

He had been unusually cheerful, optimistic and happy. He became sullen, morose, pessimistic and depressed.

He had been energetic, active and industrious. He became languid and any activity was so distasteful to him that he drove himself to it only by the severest effort.

He had been remarkable for his powers of concentration, for his scientific accuracy of mind, and for his clearness and force of thought. He found it difficult to concentrate. He easily became confused, and it was only by hard work that he could force himself to think or speak clearly and logically.

Together with these changes in character came physical changes. He had been buoyantly healthy and vigorous. His erect carriage and elastic step, his prowess on the tennis courts all betokened a high state of physical well-being. He became a prey to headaches, indigestion, sleeplessness. His body drooped and his step became slow and halting.

If you had been a student in one of this professor's classes you would have very quickly noted the change in his character, but you would have seen no change in his place on the color scale. His profile would

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still have shown the same familiar form. His height was neither increased nor reduced. He still remained of the mental-motive-vital type. There was no variation in his texture or consistency. The sections of his face, the divisions and sections of his head, and his head shape all remained as before. True, there was a change in his expression, but it seemed to be a temporary change due to a passing mood. A lifelong habit of cheerfulness and optimism had graven its characteristic expression all over him too deeply for a few months of ill health to erase it all.

A Problem in Analysis.—How, then, would you or I or any other student of the Science of Character Analysis by the Observational Method have interpreted this university professor's character?

If the indications given us by the first seven or eight variables were reliable before the professor began to change, how should we account for them after the change took place?

If the indications of these first seven variables could not tell us all about the professor's character after the change, in what way, then, could we have learned it by observation?

The Solution.—The professor and his friends were puzzled, but his physician knew as soon as he looked at the suffering professor that the whole change was due to his *physical condition.* An examination soon brought out the fact that a tiny growth, practically harmless in itself, on the side of one of the eyeballs had slightly changed its shape, thus causing eye-strain, which was responsible for the whole trouble. When this was removed and the professor's eyes had readjusted themselves, all

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of his old cheerfulness, happiness, optimism and mental and physical vigor returned.

Another Problem.—One of my students once came to me in great perplexity. He had lately employed for a position requiring enthusiasm, courage, optimism, versatility, energy, alertness, keenness, and quickness, a blond-convex of the motive-mental-vital type, with medium fine texture and elastic consistency. The man had a large energy section of the face. His head was wide, high, short and round. And yet the new employé seemed indifferent, lazy, discouraged, slow, inactive, unresponsive, without ambition, without courage, and almost without ability of any kind. He dragged himself to work in the morning, dragged himself about the office when he was not slumped down in a chair, and dragged himself home at night.

The Same Solution.—The man was found to be suffering from indigestion, torpid liver, inactive skin, anæmia, and nervous exhaustion.

He was just the man for the place according to the first seven variables.

But his physical condition changed all this.

Healthy People First Studied.—So far in our study of this science we have been dealing entirely with normal, healthy human beings.

When you observed that blondes were physically positive, vigorous, and cheerful you were studying healthy blondes.

When you noted great physical activity in the motive type you did not look for subjects in the hospital, among those snoring in drunken stupor in police cells, or in homes for indigent cripples.

You naturally and wisely excluded the ill, the in-

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toxicated, the maimed, the insane, and all other abnormal people from your observations.

Acute Illness Only a Symptom and Crisis.—But acute illness, as a general rule, is only one of the symptoms of defective health, of an abnormal, unhealthy physical condition.

Pain and fever are signs of the battle nature is making to throw off diseased conditions which, in the majority of cases, have been latent in the system for a long time.

Condition and Character.—So intimate is the relationship between physical condition and character that even the slightest fluctuation of the one produces its effect upon the other.

Experiments have proved that merely by concentrating thought upon his right arm one can increase the flow of blood to it, and thus cause it to become for the moment larger, heavier, as well as more flushed than before.

The effect of a sleepless night of grief or worry upon your own physical condition is sufficient proof to you of the effect of mental states upon the body.

On the other hand, the effect of physical condition upon character is just as profound. If you have ever been in the same house with a baby, you know how irritable he becomes when hungry or thirsty or tired.

You know how the ache of a corn can destroy your cheerfulness, how a disordered liver can give you a fit of the blues, how drunkenness can change a kind and gentle man into a demon, and how nervous disorder saps the courage of the bravest and makes a coward of him.

Since, then, the effect of physical condition upon

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character is so great, and since deficiency of health short of acute illness is of such importance in observing and interpreting character, you will do well to study carefully and learn to interpret as many as possible of the signs of perfect health, and also of the indications of various kinds and degrees of departure therefrom.

Physique and Health.—In the first place, a large, robust, rugged looking physique is by no means an indication of perfect health. Nor is a frail, slender, delicate looking physique always an indication of deficient health.

Individuals with large, expansive frames and big muscles sometimes have very deficient powers of resistance; while the most fragile looking individual may be blessed with an unusual inheritance of vital power.

He who inherits a fine, strong, enduring constitution is sometimes unfortunate in the foolish belief that it can survive unlimited abuse.

Many of those with delicate constitutions understand the wonderful nature of the human organism entrusted to their care and, through careful observance of natural law, keep their bodies in perfect condition.

Physical Deficiency Always Undesirable.—In the second place, bear in mind that disease, weakness, physical deficiency, or any other departure from a normal, healthy condition is always undesirable and always brings about changes for the worse in character.

It is true that a bad man who spends all of his time and energy in oppressive, destructive or otherwise undesirable activity may become negatively bet-

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ter when he is ill. That is, he may cease from active wrong-doing. But his normal energy is not a bad thing in itself; it is only misdirected. Nor is there any virtue in merely abstaining from what is wrong.

Finest Traits First to Go.—According to physiological psychologists, the human character is like a layer cake, with the most primitive and animal-like instincts and characteristics at the bottom and the finest, cleanest, and best characteristics at the top, because they have been added last.

The greater a man's fatigue or the more severe his illness, the more of these higher layers of his character disappear. That which was added last is the first to go.

Physical deficiency, therefore, robs a man of his finest and best qualities and brings to the surface some of his meanest and worst.

Calamities that Follow Broken Laws of Health.—Napoleon is said to have lost the battle of Waterloo through impairment of his mental powers resulting from a fit of indigestion.

Two European nations, it is said, plunged into years of war because one man took too much wine and in his drunken condition offered an insult to the representative of a friendly sovereign.

The reign of King George III of England ended in bitter loss and disappointment because of the maladies from which he suffered, and which made him stupid and stubborn.

These are but historical examples of the truth that you will learn more and more fully as you pursue your studies, namely, that mere physical dis-

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comfort and pain are the least of the calamities that follow the breaking of natural laws of health.

They also give some little insight into the supreme importance of being able quickly and accurately to observe physical condition and to interpret its indications.

What You Can Do For Yourself.—To know yourself is even more important than to be able to understand others. To secure for yourself the highest, best and most valuable attainments and achievements of which you are capable is the only way to happiness.

You have inherited your body from your ancestors. The chances are that, in general, your inheritance is a goodly one. The law of the survival of the fittest assures the majority of those who live beyond infancy and adolescence a considerable degree of strength and vital power.

Whatever your inheritance, however, it is your privilege either to preserve and conserve it or to destroy and throw it away.

It is possible for you to some extent to change even your color, form, size, structure, texture, consistency, and proportion, but your expression and your condition are almost wholly in your power. It is for you to make them what you will.

Your expression and condition are the results of your *mental and physical habits.*

Fear, worry, sensuality, alcohol, drugs, over-feeding, under-nourishment, bad habits both mental and physical, ill-treatment, neglect, unsanitary surroundings, and unfavorable climate all leave their marks on the body and the mind.

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Courage, happiness, cleanliness, temperance, right eating, good habits, care, prudence, wholesome surroundings, and favorable climate also leave their marks which can be easily interpreted.

Condition is therefore an indication (1) of mental and physical habits, (2) of their effect upon the health, and (3) of their effect, through the health, upon character.

GOOD HEALTH

Before taking up the consideration of the observable indications of deficient condition it might be well for you to fix firmly in your mind a clear and definite picture of good health.

As you have already learned, good health means sufficient nourishment, a body kept clean of all filth and poison by active and perfect elimination, and a calm, loving, healthy, happy mind and soul.

Posture and Walk.—The buoyantly healthy man or woman stands erect and walks with either quick, firm tread or a long, rhythmical stride, but, because energy is normal, the step is always elastic. Even he of extreme concave form or soft consistency puts life into his step when in buoyant health.

The healthy skin is clear, free from blemishes, is rosy in the cheeks, red in the lips, pink in the ears, and generally shows sufficient nourishment, cleanliness, and a good, normal circulation of rich, clean blood.

Eyes.—Perhaps there is no more faithful indication of the state of health than the eyes. These are so intimately connected with the throat and nasal passages, with brain and nerves, and with the cir-

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culation of the blood, that there are few physical states which do not affect them.

When the eyes are clear and bright, when their whites are really white or slightly tinged with blue, when the eyelids are of normal color and there is no excess of tears, when the eyeballs are steady and rhythmical in their movements and quiet, the indications are good. The eyes of a perfectly healthy child are a splendid standard by which to judge.

Nose.—The nose is an index to the lungs. It is also affected by the circulation and elimination. The healthy nose is neither red nor white. The skin upon it is clear. It is neither pinched nor swollen nor bloated.

Mouth.—The healthy mouth is indicated by smooth, sound, pink gums; a clean, pink tongue; clean, sound teeth; fresh, rosy, smooth and firm but not tightly compressed lips. There is a wholesome, ship-shape appearance to a healthy mouth that indicates good digestion and adequate elimination.

Hair.—Healthy hair has luster and an appearance of life and vigor. It is neither dry and brittle nor oily and damp. It is always clean and free from dandruff.

Hands.—Healthy hands are supple, quiet, and steady in their movements, smooth, free from abrasions and blemishes of skin, and rosy in color.

Healthy nails are smooth, pliable, well formed, and show bright pink underneath.

Ears.—A healthy condition of the ears is shown by their shell-pink color and their cleanliness.

Chin.—The healthy chin is firm and steady in movement and normal in color.

Feet.—Healthy feet are supple and odorless.

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Breath.—The healthy breath is either odorless or has a pleasant fragrance. And the healthy body exhales no disagreeable odor.

General.—In general, good health shows in every part and feature of the body, sufficient nourishment, active lungs, clean blood, good circulation, nerve power and control, and a well-poised, courageous, happy mind and soul.

BAD HEALTH

The indications of deficient health are many and various and depend upon the particular form of weakness or disease from which the individual may be suffering.

So intimate are the reciprocal relationships between all parts of the body that physical insufficiency or disease of any kind shows itself not only in the part of the body diseased but flings out its unmistakable banners in other parts.

Run-Down Condition.—A general run-down condition of health, with no particular active form of disease, is indicated by a listless step; dull, toneless voice; general nonresponsiveness of the muscles; stooped, concentric posture; pale, blotched or jaundiced skin; pale lips; and bad breath. This is a picture of worry, the most fruitful cause of disease.

Definite forms of disease or liability to disease manifest themselves in characteristic ways and oftentimes through particular features.

Brain and Eyes.—The eyes are always a faithful index to the condition of the brain. A healthy, vigorous, normal, intelligent brain shows itself in clear, bright, steady, keen eyes.

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Just why the brain should so profoundly affect the appearance of the eyes is not altogether clear. The eyes, of course, lie in their sockets with the brain substance above them, behind and at the sides of them. The nerves running from the brain to the eyes are short. Furthermore, the sense of sight is the most intellectual and the least dependent upon material of all senses. Touch rests upon the actual matter sensed; taste must absorb a solution of it; smell depends upon seen or unseen vapor; hearing senses vibration of air; but sight receives waves of ether, not matter at all.

Liability to brain trouble of any kind is indicated in dull, listless, glazed, unsteady, twitching, staring, excessively bright, bloodshot, dilated, or contracted eyes. Unduly lax and drooping eyelids or nervous, twitching eyelids that wink rapidly are also indications of liability to brain trouble or actual disease.

Nervous System.—The condition of the nervous system manifests itself in the eyes, chin, lips, hands, feet, and nails. The nerves are the wires over which the mind receives messages from the outside world and sends messages to the organs and muscles of the body. Any derangement of the nerves, therefore, results in unreliability of both kinds of messages.

Restless, unsteady, twitching eyes; restless hands that tap and drum, pluck at the clothing, the lips or hair, wreathe themselves about each other, play with coins in the pocket, the watch-charm or objects on the table or desk; hands that cannot be quiet, indicate irritability of the nerves that carry messages into the brain, too great energy in those that carry messages out, or both.

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Lips and chin that tremble and quiver indicate nervous irritability, and especially nervous fear and timidity.

Nervous feet are also restless, drumming, tapping, swinging, twitching.

The individual who bites his nails is suffering from nervous irritability and weakness.

Lungs.—The condition of the lungs is indicated in the nose, the cheeks outward from the nose, the chest, and the physique generally. You have already learned much in regard to this in Lesson Seven, in which you studied the nose section of the face.

The pale, pinched, bloodless nose is always an indication of either latent or active lung trouble. Pale, collapsed cheeks outward from the nose are also indications of similar conditions.

Bright red spots on the cheeks or cheek bones, leaving the rest of the face pale, the typical "hectic flush" of pneumonia and tuberculosis, indicate active lung diseases.

A flat, sunken, hollow, narrow chest houses small, cramped lungs which are at least liable to disease and oftentimes actually affected.

A slender, bony, emaciated body, with pale hands and waxy fingers, is another indication of lung difficulty.

Oftentimes also lung trouble is reflected in the voice, which becomes weak and hoarse.

Digestive System.—The condition of the digestive organs is shown in the skin, mouth, cheeks outward from the mouth, expression, teeth, and breath.

The mouth is an integral and important part of the alimentary canal. Some of the most necessary processes of digestion take place in the mouth. The

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condition of the mouth, therefore, not only indicates the condition of the alimentary canal—it is the condition of at least a part of the digestive system.

A pale, ill-nourished skin, showing blotches around the mouth and nose, sticky saliva, deposits on the teeth, bad breath, sunken or collapsed cheeks outward from the corners of the mouth; a sullen, dissatisfied, discontented, sour expression of the face, sallowness; discolored, jaundiced whites of the eyes; and paleness around the mouth all indicate disturbances, either acute or chronic, in the digestive tract.

The liver is one of the most important of all organs of the body. Its functions are many; some of them not well understood. The liver prepares the bile, one of the most important of the digestive juices. It also performs highly valuable functions in the conversion of certain foods from unassimilable to assimilable forms. It is also an eliminative organ.

Disorders of the liver, therefore, manifest themselves in various ways. A sluggish liver clouds the skin and makes the breath bad. A too active liver sometimes pales the skin. Other affections of the liver manifest themselves in brown spots on the skin, discolored eyes, and bad breath.

Heart and Circulation.—Tendency to weakness or disease of the heart is shown in the hands, chin, eyes, ears, and lips.

High blood pressure shows in the constantly flushed face. Apoplexy and paralysis are the crises or climaxes of this condition.

Insufficient heart power means poor circulation—the blood is not sent bounding upon its cleaning,

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nourishing mission, but goes sluggishly. Therefore the hands, nails, and lips are pale, the hands and feet cold and clammy.

Disturbances of circulation may show themselves in purple lips, in violet or blue color underneath the finger nails and in the palms of the hands, and in blue ears.

Kidneys.—Diseased kidneys are often accompanied by dropsical conditions, showing under the eyes, giving a puffy or baggy appearance. This also shows with some forms of heart disturbance. Spongy gums that bleed on the least provocation or with no apparent provocation are also, in some cases, indications of kidney trouble.

Sexual Organs.—The indications of disturbance and disease of the sexual organs are many. Sexual weakness makes the skin pale, blotched, and oily. It may also cause lethargy, listlessness, apathy, unsteadiness of the hands and of the gait, lack of self-confidence, and intense mental and psychical depression.

The indications of sexual diseases are not easy to describe but they are exceedingly clear and unmistakable to the practiced eye.

An unsteady, staggering gait is sometimes an indication of incipient locomotor ataxia.

Stiffness and swelling of the joints is an indication of rheumatic or gouty condition.

In general, any departure from the picture of perfect health painted on page 8 of this lesson is an indication of some degree of physical weakness or disease. It may mean simply a tendency to disease or incipient disease, or it may mean an active disease which is growing worse. On the other hand, it may

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mean a state of convalescence from either chronic or acute disease.

HOW DISEASE AFFECTS CHARACTER

You have observed for yourself that disease detracts from and tears down the most desirable qualities of the individual. Each form of weakness does this in its own way.

Brain Trouble.—Specifically, brain trouble affects memory and judgment, and sometimes intelligence generally.

While the intellectual faculties of the brain are generally conceded to lie in the frontal lobes, their best functioning depends upon a fair degree of balance among all of the mental functions. Therefore any disturbance of the brain, whether general or local, has an early effect upon judgment and the intellect generally.

If the eyes are dull and listless, the individual is stupid and unintelligent.

If the eyes twitch, are too bright or unsteady, the individual is erratic, his judgment is unsound, and he is liable to do impulsive, ill-considered acts.

When the eyes are wildly staring and the pupils are either unduly dilated or unduly contracted, there is mental unbalance.

Nervous Weakness.—A weakened nervous system causes nervous fears, timidity, worry, and anxiety, or it may cause intense irritability, or it may cause mental and physical prostration.

Neurasthenia, or nerve exhaustion, shows itself in melancholy, in all kinds of imaginary pains and diseases, and in weakness and exhaustion.

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Digestive Diseases.—Digestive disturbances cause pessimism, melancholy, cynicism, gloominess, and irritability.

Disturbances of the liver act in the same way.

Heart Trouble.—Heart weakness and heart disease cause apprehension, timidity, lack of courage. I have shown you how intimately the feeling of courage is associated with the heart.

Weakness and disease of the reproductive organs cause depression, nervousness, despondency, and other distressing emotional disturbances, amounting sometimes to actual insanity.

Havelock Ellis found sexual disease or perversion in a large percentage of all criminals and suicides. Many people suffer untold mental tortures of despondency and suicidal tendency who imagine that their many troubles are all real. Common sense treatment to cure their sexual disorders changes their entire mental attitude and their troubles all evaporate.

HABITS

Every mental and physical habit finally leaves its impress upon expression, and its history may be read by anyone who has observed intelligently. A valuable verification of some of the indications of expression, especially with reference to habits, will be found in condition.

Mental and Physical Cleanliness.—It is impossible for anyone to be habitually unclean and immoral in thought and clean and moral in action and bodily condition. Conversely, it is also true that it is impossible for one to be clean, wholesome and healthy

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in thought habitually and not to be equally clean and wholesome in body.

Everything a man does, everything he permits in the condition of his body and in his surroundings, indicates his character. An honest man cannot do dishonest deeds any more than a dishonest man can be wholly honest in his work. A wholesome, moral, healthy, happy character will keep everything that comes under its care in a condition expressive of itself—clean, wholesome, healthy, and happy.

A mind of unclean habits manifests itself in uncleanliness of body. In observing for habit, the student will use judgment in discriminating between mere temporary uncleanliness and that which is habitual and characteristic. Even the most fastidious individual may, as the result of travel, accident or the necessities of his occupation, appear in soiled clothes, hands, and face. But there is a marked difference between this "clean" dirt and the filthiness which is consequent upon bad habits and negligence.

Cleanliness and Morals.—It is by no means an accident that illiteracy, degeneracy, and crime flourish in the midst of dirt and filth.

There are some cities in the near East where humanity has sunk to deeper depths of immorality, poverty, crime and degeneracy than any we ever see in the western world. The first thing the traveler notes in the lower parts of these cities is the indescribable and unimaginable filth, raggedness, and utter neglect of the human body and its surroundings.

Go into any town or city in this country where the streets are dirty, the public places neglected, back yards hideous, weed-grown and littered, and there

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you will find low ideals, a low state of morals, apathy, indifference, and, worst of all, a veritable hotbed of gossip and scandal.

Go into any American city where the streets are well-paved and clean, where the public places are neat, where the parks are kept in a beautiful, thriving condition, where lawns are trimmed and flowers grow, where the back yards are more beautiful than the front yards in many towns, and there you will find high ideals, civic righteousness, and a high state of morals, energy, ambition, progressiveness, wide-awakeness, and a people too busy with decent and profitable employment to find time for gossip or scandal.

What is true of nations and communities is true of individuals.

Someone has said that the one thing that separates social classes more distinctly than anything else is their respective bathing habits.

What Slovenly Appearance Indicates.—The high-grade, high-class, intelligent, upright, decent individual keeps himself clean, well-groomed, neat and attractive in appearance.

There are, of course, plenty of men and women of intelligence and power who in one way or another are careless of their appearance, but such carelessness is always an indication of some laxness or deficiency of character.

Perhaps cleanliness, neatness and orderliness of person indicate more than anything else responsibility, method, accuracy, precision, prudence and dependability of character.

Whatever other abilities and virtues the individual careless of his person, his home, and his clothing

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may have, I have never seen any who were not irresponsible, lax and undependable in their business affairs and in their dealings generally.

Observing Cleanliness.—Care and observation will be necessary in some cases to discover uncleanliness. Many of those who are of unclean mind and unclean habits have a strong desire to present a good appearance, and for this reason try to conceal their natural tendency to slovenliness. Such people wear good clothing on the outside and keep clean the parts of the body which are most likely to be seen. Careful observation, however, will in almost every case reveal some one jarring note which tells the story. It may be the finger-nails, shoes, teeth, ears, neck, or some other feature.

There are, of course, all degrees of this condition—from the individual who is merely slack in his personal habits and loose and comfortable in his dress down to the utter hopeless filth and rags of degeneracy and degradation.

You may be sure when you see a housewife away from home, every detail of whose appearance bespeaks neatness, carefulness, and orderliness, that her home expresses these same virtues.

If you expect a clerk or accountant who is lax or slovenly in his appearance to be neat and accurate in his records and statements, you are sure to be disappointed.

If you have business dealings with a man whose bodily condition and clothing are neat in appearance, clean and in good taste, you may be sure that, whatever other faults he may have, he will not be lax, irresponsible, and forgetful.

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CLOTHES AND CHARACTER

You will far better understand how to interpret the indications of condition in clothing if you will consider carefully first some of the reasons why people wear clothing.

Why Human Beings Wear Clothing.—Primitive man, in his warm, salubrious environment, did not need clothing, and probably did not wear any. Many primitive races to-day do not wear clothing. Strange as it may seem, clothing was first worn, not to cover the body in modesty, but for quite the contrary reason. Men put on clothing and decked themselves with ornaments in order to attract the attention of women. Women first began to wear clothing in order to attract the attention and, perhaps by concealment and a semblance of reluctance, to lure man.

A study of fashions in clothing amongst civilized people, not only to-day but in all former times, will soon convince one that, while clothing may be worn for protection from the elements, that is not the principal reason why people wear clothes and ornaments.

Sex Attraction.—I have often heard women say that they dressed to please themselves. There may be an element of truth in this in regard to both sexes. However that may be, there is no question that, in general, both men and women dress themselves in such a way as to be attractive to the opposite sex. Those who scorn such attractiveness and those who neglect it are something less than normal. The significant fact is that both men and women wear the kind of clothing which they either know or think will attract the kind of people they prefer.

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Clothes During Adolescence.—In this connection, it is worth while noting that very young men and very young women often have extreme and grotesque ideas and ideals about clothing.

On this point, Dr. G. Stanley Hall makes the following observation:

"The clothes-consciousness sometimes becomes a matter of very exiguous fastidiousness, and those who never cared how they looked before become now (during adolescence) very conscious of their attire. While dress has a psychology of its own, it is its ornamental, decorative function, however, which chiefly concerns us here. Very challenging is the homology between the dress which nature provides for animals by an organic function and that which man, by the psychic function, which Schleiermacher was so fond of paralleling with the organic, provides for himself. Loudness and dandyism ill-adjusted to wealth, station, or to good taste are frequent. The influence of dress upon behavior is now given a place in ethical text-books. That not merely the quality of goods and their cut but their rigidity or softness has much influence upon conduct, spirits, and even circulation, respiration and digestion is plain, and the maxim often advocated of so dressing wherever one is as to be utterly unconscious of dress is probably unpedagogical even more than it is at this age impossible to carry out. New styles of dress, toilet, or coiffure fads, perfumes, ribbons, curls, souvenir pins, rings, bows, motto-badges, new colors, charms, flowers, etc., quickly permeate a school community, as Small has described, in the age of greatest plasticity to fashion." [1]

[1] "Adolescence," Vol. II, page 365.

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Clothes may be studied under a classification of the nine fundamental variables.

Color.—All primitive people love bright, glaring, clashing colors. Refined, artistic, emotional people incline to bright but harmonious and beautiful colors. Serious, sober, prudent, cautious, severe, stern people incline to neutral and somber colors.

One has only to travel to see this exemplified. A crowded street in Algiers is garish. One in Italy is bright. One in Paris is harmoniously beautiful. One in London is somber.

The same is true of individuals. The coarser, the less artistic, and the more eager for mere attention and notoriety the individual, the louder and the more grotesque will be the colors of his clothing. A good example is the illiterate Southern negro with money to spend. A mail order house in New York makes a specialty of atrocities in raiment for this trade.

The more refined, artistic, and cultured the individual, the more delicate and discriminatingly harmonized and becoming will be the colors of his clothing. The difference between one who has refined taste and one who lacks it may be very striking. One may be a true gentlewoman in appearance; the other an over-dressed, barbarously ornamented hussy. Or the difference may be very slight and apparent only to the practiced eye. A ribbon, a feather, a glove, or even a handbag may cause a discord in what would otherwise be harmony.

The serious, sober, solemn, severe, stern individual wears quiet, sober, neutral, or even somber colors. Quakers, Shakers, Dunkards, and Men-

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nonites take life seriously. Their dress is in harmony with their mental attitude.

Form.—In form or style the coarse braggart inclines to grotesque forms and extreme fashions. Refined, intelligent, careful, dependable people dress in quieter, less extreme clothing.

Size.—The extravagant, flamboyant, over-generous, and rather coarse individual, in clothes as in everything else, inclines to large figures, large hats, large, loose-fitting clothing in general.

The neat, methodical, economical, prudent and refined individual wears the smaller figures, smaller hats, better fitting clothing, and is not inclined to enlarge the figure by means of plumes, boas, padding, and other accessories.

Structure.—Only a little thought is needed to interpret the meaning of structure in clothing.

The coarse, uncouth, inartistic, careless individual always accentuates rather than modifies the peculiarities of his physique with his clothing. Such a man, with a round, bullet-shaped head, often wears a small, round, narrow-brimmed hat; while if he has a large, rather asymmetrical head, he is liable to overemphasize it by wearing a large, floppy hat.

The same tendency may be observed in the wearing of stripes and checks. How many short and stout women accentuate their structure by wearing clothing all lines of which run around the body. And how many tall, thin, angular women wear clothing all the lines of which are vertical.

Texture.—The texture of clothing is most significant. The individual of fine texture demands fine textured clothing, with refinement in all its details,

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just as he desires refinement in his surroundings and his work; while the coarse textured individual is not concerned about the texture of his raiment. If he has means he may wear fine textured fabrics because they are expensive or because they are fashionable, but he is almost certain to indicate his coarseness of texture somewhere in his costume.

Consistency.—The man of hard consistency is close-fisted and economical. He buys clothing for utility and durability. He therefore inclines to hard-woven materials, with little ornamentation and few frills. He is conservative and unsentimental, so he expresses his character in the severity of cut and lines of his dress.

The person of elastic consistency wears sensible, modest clothing—unless some other characteristic affects his taste.

The person of soft consistency loves soft, filmy, fluffy, ruffled, and oftentimes sloppy, slovenly clothing. He is impressionable, sentimental, and lacking in energy. All these characteristics incline him to ornamentation and show, without the energy and carefulness necessary to keep clothing clean, neat, and in good repair.

Proportion.—The proportions of clothing of the neat, careful, refined individual are sensible and becoming.

The individual who respects himself, has a decent regard for the opinion of others and has normal intelligence and judgment, will always be dressed appropriately. There are business clothes, afternoon clothes, and evening clothes. There are outing clothes, clothes for the different seasons, clothes appropriate to different locations and to different asso-

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ciates. The person of good taste who attends functions where all the guests are people of moderate means would no more go elaborately and expensively gowned and covered with jewels than she would wear evening dress to her office in the morning.

Expression.—We have already considered briefly some phases of expression as shown in the manner of wearing clothes. The lax, careless individual, who can neither mind his own business nor keep his own counsel, wears his clothing loosely open. The careful, cautious, prudent, secretive individual wears his clothing snugly and closely buttoned about him.

Character is also expressed in the complete attention to details in clothing. The person of slack and slovenly habits may at times appear to be perfectly dressed, but he is indeed a rare individual if there is not some one jarring note. More often than not this is to be found in the shoes. Many men and women appear at first glance to be well and neatly dressed, but the shabbiness or uncleanliness or lack of polish of their shoes gives them away.

This may also appear in the gloves, or in a tie, or in the hat. Some men who are able to conceal their characters in this respect stand revealed when they put on their hats, which are soiled or misshapen or dusty.

The lax or slovenly woman likewise may succeed, temporarily at least, in appearing to good advantage, but sharp eyes will detect the fact that her clothing has been ripped or torn and then pinned up instead of neatly mended. Or there will be some other indication of her slipshod, make-shift methods.

Condition.—Condition of clothing is important. Not everyone can afford a fine, stylish and complete

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wardrobe, but everyone who is so constituted can see to it that his clothing is neatly brushed, that it is kept in good repair, well sponged and pressed.

Good health, a clean, neatly groomed body, clean, neat, appropriate, carefully selected and becoming clothing are a part of every person's debt to himself and his fellow men. They are indications of a healthy, normal, intelligent, careful, responsible, dependable character. They are essential to the best, most successful, and happiest life.

The first seven variables offer some little opportunity for self-improvement. But the eighth and ninth—expression and condition—offer large opportunities which are within the reach of everyone, and their indications are, after all, by far the most important of any of the nine.

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LESSON TWELVE

REVIEW QUESTIONS FOR SELF QUIZ ONLY

(NOTE: These questions are given to check yourself up to see how thoroughly you have mastered the lesson. Answers are not to be sent to the author or the publisher.)

I. Give five very evident signs of good health.

II. Name the vital organs whose condition is revealed by the eyes.

III. What is indicated by purple lips and bluish or purple color under the finger nails?

IV. Name three traits of character indicated by disturbances in the digestive system.

V. What does an unclean condition of the body indicate?

VI. What kinds of people, excluding primitive races, love bright, glaring, discordant colors in their clothing?

VII. What does the texture of one's clothing indicate?

VIII. What kind of clothing does the individual of hard consistency naturally tend to wear?

IX. What are the indications of secretiveness as shown in the clothing?

X. What is every human being's duty to himself and to others with reference to the condition of his body and clothing?

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Figure 156. Theodore Roosevelt. Convex eyes.

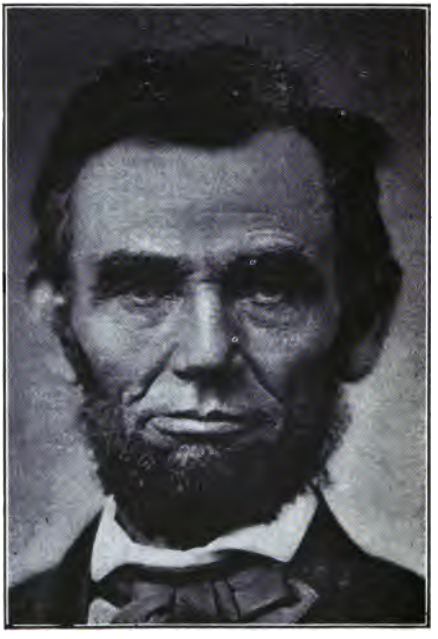

Figure 157.—Abraham Lincoln. Concave eyes.

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LESSON THIRTEEN

THE FEATURES

The caricaturist makes a few bold strokes with a coarse crayon—and you recognize instantly a man—a personality.

A large nose, long, square, narrow chin, stiff upper lip, glasses, and high, square forehead is Woodrow Wilson to millions of people. A pair of eye-glasses and two rows of large teeth is Theodore Roosevelt. A hooked nose, retreating forehead, bald head, prominent chin, and wide mouth is William Jennings Bryan. A bullet head, small, straight-lidded eyes, long upper lip, and big chin and jaw is Victoriano Huerta.

Your own family and friends exist for you in much the same way. You know them by their features. You cherish photographs of your mother, your wife, your sweetheart, your father, your great and good friend, your college chum, your business partner. When you look at these portraits you seem almost to commune with the souls of these loved ones. And yet these photographs, excellent as they are, are but sun-drawn caricatures of the *features* of those whom they portray.

What the Features Tell.—The human face may be either the most hideous or the most beautiful of all created things. It may be not only malformed and misshapen, but it may reveal a very inferno of hate. Or it may be not only symmetrical

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and beautifully proportioned and colored, but it may bespeak love.

These—and much more—are written in the features. Is it strange that we should so highly regard these features that they represent to us the whole personality of our nearest and dearest, as well as all others?

The Strength and Weakness of Physiognomy.—Is it strange that the most ambitious, as well as the most numerous attempts to interpret human character by external signs should be based upon observation of the features?

Aristotle, Hippocrates, Strabo, Celsus, Galen, Pliny, Niquetii, De la Chambre, Lavater, Lebrun, Camper, Bell, Engel, Darwin, Mantegazza, Bain, Herbert Spencer, and many other ancient and modern authors have written, either directly or indirectly, of physiognomy, or the science of interpreting character by the features. Indeed, certain interpretations, such as the high forehead of intellect, the large nose of energy and achievement, the stiff upper lip of firmness, the fleshy, loose lips of sensuality, the strong chin of courage, the square jaw of determination, the half shut eye of furtiveness, and the open eye of faith are universal in literature and in popular speech.

Notwithstanding the ease with which even the most casual observer may make these interpretations, it is a curious fact that nearly all physiognomy, even that which purports to be scientific, is full of prejudice, superstition, and hasty, ill-considered guesswork. Instead of basing their conclusions upon careful, repeated observations, verified and cross-verified to scientific certainty, most physiognomists

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either copy what others have said and written or state as general rules and laws the results of a few observations, and those not made with scientific care and accuracy. The outcome is much chaff out of which it is drudgery to sift a few grains of wheat. But the wheat is there and can be separated by the sure but slow processes of observation and verification.

Many excellent physiognomists, with extensive and generally correct knowledge, do not express themselves clearly and intelligibly.

Thus, while nearly everyone can, to a greater or less degree, see character in the features, the whole subject is still far from being an exact or even a well classified and organized science. And this is unfortunate, since the features represent the whole man. It is true that some ambitious attempts have been made to base physiognomy upon scientific principles, but, while the results are interesting and not without their value, they lack complete verification.

The Polarization Theory.—Among these is the attempt to explain the correspondence between certain characteristics and certain formations of the features by what is called the law of polarization.

According to the law of polarization, many of the most important areas of the brain are intimately connected with special nerve centers in the face. In the language of those who use this terminology, these brain centers or brain areas "polarize" in the different features.

When, according to this theory, any particular brain area is large and active, its size and activity stimulate the nerve centers of the face in which it

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Fgure 157A.
Woodrow Wilson.
Convex eyes.

Figure 157B.—Example of convex eyes.

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polarizes, causing some characteristic development of that feature or part of the face.

For example, that brain area, the functioning of which is said to be a desire for food and drink, is supposed to polarize in the lips. When this area is large and active, the lips are full and heavy, indicating a large appetite for food and drink.

Again, the brain areas which are held to give a man courage and a fighting spirit are said to polarize in the chin and nose; so that when these areas are large and active the chin is well developed and strong and the nose large and pugnacious, being especially well developed and prominent about a third of the distance from the tip to the root.

Again, the brain areas which are said to be the seat of desire for the approval of others polarize, according to this theory, in the upper lip; so that when these areas are well developed the upper lip is short and easily lifts itself, showing the teeth.

This theory and its corollaries lack scientific verification, although it is a fact that certain characteristics, mental and moral, tend to produce the effects in the features that those who hold to this theory describe.

The theory, therefore, as it stands, is only a convenient row of pegs upon which to hang the known facts of physiognomy.

Physiognomy Insufficient in Itself.—The weakness of physiognomy, even at its best, is the weakness of every other single basis of character analysis, namely, its restricted field of observation. It is not enough to study the features only and their meanings. Everything about a man indicates his character.

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Figure 157C. Goethe. Large, brilliant eyes.

Figure 157D. Prince Bismarck, "The Iron Chancellor." Note straight upper eyelids.

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It is common of physiognomists to say, " this person has eyebrows which meet over the root of the nose; therefore he is untrustworthy."

A person with such eyebrows may be untrustworthy, but it is too great an assumption to make the statement absolutely unless other indications of a lack of candor are present; such as shifty eyes, a roof-shaped head, a stealthy, secretive gait, secretively closed hands, and the subtle or crude inconsistencies in his statements that inevitably show themselves to the careful observer.

Physiognomy Often Made Too Complicated.—Another weakness of physiognomy is the exceeding ease with which refinements of it may be carried to extremes. In an effort to make physiognomy cover every minute detail of character, some writers have subdivided the face into tiny areas, giving a significance to every variation of each. Granting that these writers know what they are about and can really apply the intricate rules they formulate—which is doubtful—their works are confusing to the student, and therefore almost if not wholly impracticable.

Substantially the same criticisms may be made of those who have attempted to explain the significance of every minute difference in the features. Most physiognomists try to describe, picture, and assign meanings to dozens of different variations of eyes, eyebrows, noses, lips, chins, cheeks, and ears, piling detail upon detail, until the student is lost in a maze of niceties which it seems hopeless ever to disentangle—much less to memorize and apply.

The True Value of Physiognomy.—Notwithstanding these two weaknesses which have greatly

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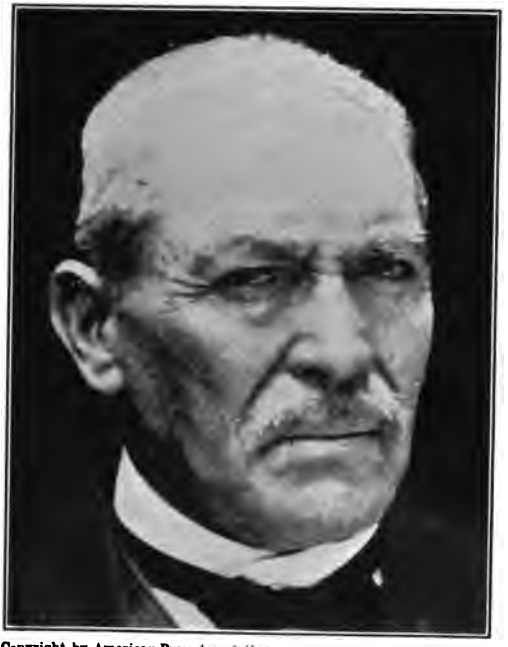

Figure 158.—Eye closed with secretiveness.

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Figure 159.—Eye closed with sensuality.

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hampered the study and application of physiognomy in the past, it is one of the most valuable of all of the means for character analysis by the observational method. There are a few easily understood, easily demonstrated and easily applied principles which you will find of great value, not only in checking up and verifying your observations under the nine fundamental variables, but in adding to your knowledge of the individual you observe.

The features to be studied in this connection are the eyes, the nose, the mouth, the chin, and the ears.

THE EYES

There is no feature of the human face—indeed, there is no other physical variable in the human constitution—which reveals as much to the careful observer as the eye. The eye has been called "the window of the soul," and it is probable that if we could accurately interpret the language of the eyes we should know the soul.

You have learned that the eye plays an important part in determining the exact place of its possessor on the scale of pigmentation. You have also learned the importance of the eye as an element in determining form of profile.

The eye has been a subject of your study in expression and in condition. You are thus becoming better and better acquainted with the human eye and with its significations.

In this lesson we shall sum up briefly what you have already learned and will consider further the indications of the eye, giving you the reasons for them.

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Figure 160.—Eyes closed with coldness and cruelty. Mouth belligerent.

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Figure 161.—Eyes closed with mirthfulness.

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Color.—In color the eye ranges from the pink of the albino and the almost white, light blue of the extreme blonde to a brown so dark that it appears to be black, with many shades of blue, violet, gray, green, orange, yellow, and brown between.

From earliest antiquity students, scientists, philosophers, poets, writers, and the people in general have been trying with more or less success to assign a significance to each of the many shades of color in the human eye.

Mantegazza, in "Physiognomy and Expression," makes a brief review of some of these attempts and points out the fallacies in many of them. He also points out, what is obviously true, that it is practically impossible to describe accurately in words the variations in color of human eyes, and is further impossible to indicate them correctly by means of pigments painted or printed upon paper. Mantegazza himself favors the manufacture, under scientific direction, of a series of glass eyes similar to those worn by people who have lost the eyeball, registering all of the varying shades of color. This, however, while it would be both interesting and valuable from an anthropological standpoint, is too great a refinement for the practical man who wishes to use the Science of Character Analysis in the ordinary affairs of life.

The Significance of Color.—Passing by all such minute details and unnecessary refinements, therefore, it is enough for our purpose to state that the color of the eye is the result of pigment deposited in the muscular bands of the iris, and unquestionably deposited there for the same reason that pigment is deposited in the skin and hair, namely, to protect

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Figure 162.—Masculine Nose.

Photo by Harris & Ewing.

Figure 163.
Masculine Nose

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the delicate organisms of the interior from the actinic rays of the sun.

Therefore the pink iris of the albino is one in which there is no pigment, the pink color being given by the blood vessels. The very light, almost white, blue eye stands next, having almost no pigment. Then come the darker and darker shades of blue and violet, the various shades of gray, hazel, orange, and yellow. Then comes the light brown, growing darker and darker until the very dark brown, which is called black, stands at the top of the list.

Naturally enough, pigment in the eye means precisely the same as pigment in the skin. Blue and gray eyes are the eyes of blondes. The lighter the blue and the lighter the gray, the more extreme the blondness and the more extreme the blonde characteristics of buoyancy, of health, physical positiveness, restlessness, love of change and variety, responsiveness, instability, irresponsibility, love of power, love of praise, organizing, originating, and creative ability.

The darker the color of the eye, the more brunet the individual and the more pronounced the brunet qualities and characteristics of constancy, conservatism, physical negativeness, emotional intensity, patience, perseverance, submissiveness, imitativeness, and love of nature, children, and pets.

Because the blonde is responsive and full of physical positiveness and vigor, the blue eye is an indication of an emotional nature; that is to say, one in which emotion is easily aroused.

Because the brown eye accompanies brunetness, it is an indication of affection and intensity. Perhaps no better example of this can be found than the

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Figure 164.
Feminine
Nose.

Figure 165.—Feminine Nose.

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brown-eyed Spanish and Italian peoples. Their loves and their hatreds, their affectionate family lives, their loyalty to family or clan, their long-cherished enmities, vengeances and vendettas are renowned in history and poetry and in story.

Form.—In form the eye may be convex, plane or concave.

The convex eye, being forced downward and forward by a large development of the convolution of Broca, which has been demonstrated to function in the memory of spoken and written words, is an indication of the volubility in speech and writing, in the use of many words. People with convex eyes oftentimes cloud and confuse their meaning by the use of too many words. I know three writers for the same periodical. A has convex eyes, B plane, and C concave. A uses three thousand words to express an idea, B three hundred, and C thirty—the same idea in each case.

People with convex eyes are often " great talkers." I have known them and you have, too, who seemed, like Tennyson's brook, to go on forever. There are those who linger in my memory whom I have never seen when they were silent. Such people often talk when there is no one to listen, chattering away to themselves.

Observe the convex eyes of Theodore Roosevelt, whose messages to Congress were amongst the longest ever sent to that body. Then observe the concave eyes of Abraham Lincoln, whose messages were amongst the shortest. (See Figures 156 and 157.)

The plane form of eye indicates balance in the memory and use of words. It is the eye of the individual who finds little or no trouble in remember-

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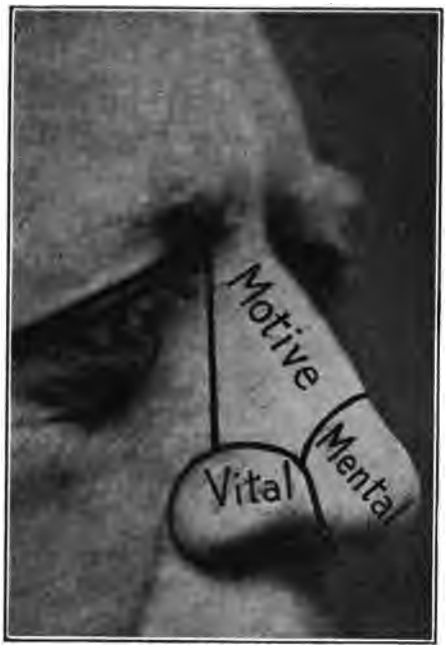

Figure 166.—Nose divided into mental, motive, and vital sections.

Figure 167.—Nose with motive section largely developed.

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ing and using sufficient words to express his meaning and yet is not voluble.

The concave eye is deep-set and often appears small. People with concave eyes are liable to be taciturn, uncommunicative, although they are sometimes eloquent, expressing themselves in compact, epigrammatic sentences, where the few words used carry unusual weight of meaning.

Sometimes people with concave eyes find it difficult to express themselves. They talk slowly and halt in their search for words, or they may stumble and stammer in their efforts to recall the words they wish to use.

Expression.—Important as these indications are, the one great variable of the eye which perhaps reveals more than any other variable in the human body is its expression.

The expression of the eye depends to a certain degree upon the quantity and character of the secretion of the lachrymal glands. When this is healthy and normally abundant, the eyeball is constantly bathed in it and polished by the lids, so that its surface is bright and shiny. If there is too little or too much secretion the eye is either dull or watery, both of which greatly detract from its expression and indicate a departure from normal conditions.

An insufficiency of this secretion indicates poor circulation, lowered vitality, and a consequent lowering of the entire physical and mental tone of the individual; so that dull eyes, while they may not indicate a natural lack of intelligence, do indicate physical and mental unresponsiveness, dullness, and stupidity.

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Figure 168.
Nose with mental section well developed.

Figure 169.
Depressed tip of nose, indicating pessimism.

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Too copious a secretion of tears, except when purely temporary, due to irritation or emotion, is an indication of a weakness of the lachrymal glands or inflammation of the mucous membrane of the eye. It is one of the characteristics of chronic alcoholism, also of nervous weakness.

A large pupil may appear to increase the size and brightness of the eye. Normally the size of the pupil depends upon the quantity of light entering the eye at the time of observation. The iris, which surrounds the pupil, acts exactly in the same way as the diaphragm of a camera. When there is too much light it narrows down the opening and what is called the pupil of the eye grows smaller. When there is little light and more must enter the eye if we are to see clearly, the iris draws away, thus dilating the pupil.

Besides these perfectly natural and normal actions of the iris in regulating the size of the pupil, there are others caused by mental conditions and by drugs. Atropine is given to patients by oculists in order to dilate the pupil so that the interior of the eye may be examined.

Mental excitement often dilates the pupil as if the eyes would open wider, let in more light, and thus see all of the intensely interesting things about them more clearly.

Morphine, which deadens the sensibilities, also causes the eyes to contract. Great physical pain of some kinds, seemingly to shut out the light, also makes the pupils small.

The expression of the eye, aside from its brightness and the size of the pupil, is due to the color,

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Figure 170.—Tip of nose elevated, indicating hopefulness.

Figure 171.—Vital Nose.

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form, arrangement and development of the eyebrow, eyelids, eyelashes and other parts of skin in the neighborhood of the eye.

Eye Openers and Eye Closers—The Openers.—Many expressions are impossible to describe. They can best be learned by practice in observation and verification. The following rules, however, you will find valuable:

Thoughts and emotions which are in effect a desire for more knowledge or which lead to a desire for more knowledge open the eyes widely.

Thoughts and emotions which are a desire for concealment or which lead to a desire for concealment tend to close the eyes, as if to draw a curtain over them and hide them from view.

Thoughts and emotions whose tendency is to fill out and enlarge the cheeks also mechanically close the eyes, as in the case of those who are corpulent as the result of hearty appetites.

The credulous, hopeful individual, who readily accepts what is said to him or what he reads, is naturally eager for more knowledge, and therefore has wide open eyes. I have been told by confidence men and swindlers that in selecting their prospective victims they always choose those who have this wide-eyed expression of innocence, credulity and undue hopefulness.

The individual who is cautious and timid is watchful of all that goes on about him, and his apprehensive state of mind is expressed in his widely opened eyes, always on the alert for some danger. Whether an individual is credulous or cautious is indicated by other expressions. There is no likelihood of anyone's mistaking the innocent, trusting

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Figure 173A.—A group of aviators. Note long chins and long, straight lines of faces.

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Figure 172.—General Louis Botha. Fighting nose.

Figure 173. Woodrow Wilson. Courageous nose.

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expression of credulity for the anxious, wary, or fearful expression of caution.

The individual who sees beauty everywhere and loves and enjoys it opens wide his eyes to see as much of it and to see it as well as possible. Such a person not only loves beauty but as a general rule has high ideals in regard to his surroundings. Filthiness, coarseness and crudity are painful to him; while all that is artistic, fine and beautiful in nature or in art greatly appeals to him. These people are often poetical in their nature and, when they have creative ability and sufficient education, are able to express themselves in either spoken or written language poetically. Perhaps there is no better example amongst famous men of this quality than Goethe, whose eyes were most remarkable in their size, brilliancy and openness.

Similar in effect to love of beauty is a love of the sublime, both in the material world and in the world of thought and fancy. Therefore awe, admiration, worship, reverence, veneration, and all such emotions naturally open the eye. No artist would paint an ideal picture of adoration or worship without the wide open, upturned eye.

The Closers.—The first and perhaps the most easily understood of all the emotions which close the eye is that of secretiveness. The individual who has something to hide or whose natural tendency is that of concealment, not only buttons his clothing tightly about him, bends forward, droops his shoulders, brings his hands and arms concentrically upon his body, but draws the curtain of the eyelids over the eye as if he understood it was indeed the window of the soul and that if he left the curtains raised

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Figure 174. William D. Haywood. Fighting nose.

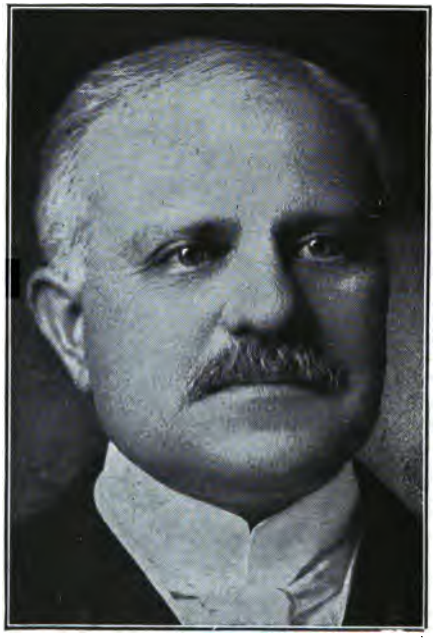

Figure 175.—Daniel Guggenheim. Commercial nose.

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those who would might look within and read his secrets.

The secretive eye has a drooping lid, especially at the outer corners. In extreme cases this is always accompanied by a furtiveness of gaze. The individual seeks to avoid looking directly into the eyes of others. When he looks at an object or person, instead of turning his head, he moves his eyeballs, always under the low-dropped curtains of the eyelids.

Stand before a mirror and practice this stealthy, furtive glance, and you can never mistake it afterwards. The probabilities are that you already know it by observation. This, however, is but the temporary expression of stealth. The permanent expression is not so easy to determine but may be learned by continued practice and observation. A good example of it is shown in Figure 158.

Sensuality closes the eye by thickening both the upper and the lower eyelids. This is an indication of strong physical appetites and passions and will be found to accompany a large development of the base division of the cranium, as seen in Figure 159.

A destructive, cruel, harsh nature seems to harden and tighten the upper eyelid, causing it to press down upon the eyeball as if to shut out all appeals for sympathy and mercy. This causes the upper lid to show an almost straight horizontal line from corner to corner of the eye instead of the arched line. This straight eyelid is both a temporary and a permanent mark of coldness and cruelty. A good example of it is shown in Figure 160.

Something of the same expression of the eye shows itself in avarice. Avarice is cruel, heeding neither sympathy nor mercy in its intense desire for gain.

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Figure 175A.
Nose with very large motive and mental sections.

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Figure 175B.—Nose with large vital and mental sections.

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Avarice, however, is frequently accompanied by secretiveness, and there is in addition to this hardness a drooping of the outer corner of the eyelid, which gives the characteristic eye of the conscienceless pursuer of money for its own sake.

Mirthfulness, good humor and pleasure lift the outer corners of the mouth and cheeks. The lifting of these parts forces up the tissues under the eye and tends to raise the lower eyelid and thus close the eye. It also causes characteristic radiating wrinkles in the cheeks at the outer corners of the eye. Such eyes are said to twinkle, and are always indicative of mirthfulness and a keen sense of humor. They are splendidly exemplified in Figure 161.

An intense desire to attract the attention of others, leading to affectation, oftentimes causes the eyelids to droop. This action seems to be taken for the purpose of alluring by concealment. That which is half hidden and half revealed always piques curiosity and challenges investigation. The affected person seems to feel instinctively that the half veiled eye will have this effect and cause others to seek further acquaintance. This drooping of the eyelid is always accompanied by other indications of a desire for attention and of affectation so pronounced as to be unmistakable.

Haughtiness and offended dignity cause the upper eyelids to droop, seemingly with the purpose of excluding one's self from that which is inferior or offensive.

In general, the temporary and more intense expressions of the eye are fairly well known to all people and very well known to all who observe and think. It is the permanent expressions that are the

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Figure 177—Somewhat erratic nose, depressed tip.

Figure 178—Very erratic nose, elevated tip.

Figure 179.—Large, thick-lipped, coarse mouth.

Figure 180.—Moderately full lips, well closed.

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more subtle and more difficult, yet the permanent expressions are but modifications of the temporary. Continued practice in observation and verification will greatly increase your proficiency in reading and understanding the human eye.

THE NOSE

The nose is, as you have learned, essentially the index of the lungs, and therefore of energy. The size, shape, and condition of the nose, therefore, indicate the quantity, quality and nature of energy of the individual.

In general, noses may be classified as masculine and feminine. Masculine noses are large and prominent, as in Figures 162 and 163. They indicate energy, aggressiveness, moral courage, a fighting spirit, and other such positive qualities.

Feminine noses are small and either straight or sway-backed, as in Figures 164 and 165. They indicate moderate energy, timidity, delicacy, and refinement.

The nose may be divided into three sections—motive, mental, and vital—as shown in Figure 166.

Motive Section.—The motive section is the bridge. When this is high and well developed, as in Figure 167, you have the extreme type of the high, aggressive, active, energetic nose. It is one indication of a positive, forceful, courageous character, with plenty of the masculine qualities. This is one form of the masculine nose, whether on the face of man or woman. The degree of development of this section corresponds very closely with the degree of de-

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Figure 181.—Thin, tightly-closed lips.

Figure 182. Charles M. Murphy, "boss" of Tammany Hall. Long, stiff upper lip, with fullness above corners, showing determination, persistence, resistance, and obstinacy.

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velopment of the motive element in the individual.

Mental Section.—The tip of the nose, for some good reason not yet fully understood, reflects the mental energy. When the tip of the nose is long, as in Figure 168, it is an indication that the individual has many of the qualities of the mental type as described in Lesson Four.

When the tip is not only long but depressed, as in Figure 169, the individual thinks too much, and is therefore liable to become morbid and pessimistic. Literature is full of examples of those who have the long, depressed nose, and who are depressed and sad. Look at any face with such a nose and you will find the corners of the mouth drooping, the eyes drooping, and all lines tending downward, thus indicating depression and pessimism.

When the tip of the nose is elevated, on the contrary, you have an indication of hopefulness and optimism, as shown in Figure 165. People with the tips of their noses elevated are usually hopeful, happy, good natured, look on the bright side of things, and are therefore inclined to be credulous and also curious.

Vital Section.—The wings of the nose naturally enough indicate the vital elements in the individual. When they are thin and pinched, as you have already learned, the lungs are weak and may be diseased. When they are firm and well formed, the lungs are strong and healthy and the individual has a good constitution and a fair degree of vital or recuperative power.

When the wings of the nose are thick and fleshy, there is a strong admixture of the vital element, the individual is fond of the good things of life, and his

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Figure 183.—Savonarola. Fullness below lower lip.

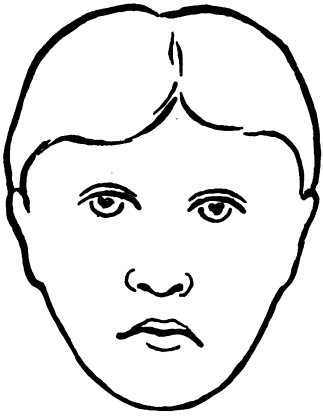

Figure 184.

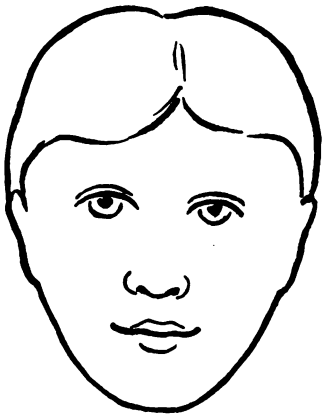

Figure 185.

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frame is as well upholstered with flesh as is his nose. This is well exemplified in Figure 171.

When the bridge of the nose is low, the tip small, and the wings very thick and fleshy, the individual is lacking in both physical and mental energy, and there is a strong predominance of all of the characteristics of the vital type.

The Fighting Nose.—Some noses are high at the lower end of the bridge rather than at the upper, as shown in Figure 172. These are the noses of the antagonistic, combative, courageous, fighting type. Such noses are shown in Figures 173 and 174. This is another type of masculine nose.

The Commercial Nose.—When this development of the lower end of the bridge of the nose is accompanied by a large development of the tip, as shown in Figure 175, it is an indication that the individual is commercial in his instincts and preferences. He has the aggressiveness and the fighting qualities necessary for commercial success, together with the mental ability, the thought and the logic to guide him in his transactions. This is the typical Hebrew nose, and the Hebrews are well known for their commercial tendencies and successes.

Texture.—The nose, as well as the other features, is a splendid index of texture. When the nose is large and crudely formed, the individual has a tendency to coarseness of texture, and the larger and cruder the nose the coarser the texture. When the nose is fine and delicately formed, the texture is similarly fine. This is especially true of the finely chiseled, straight, thin nose which is an indication of the highest type of refinement, sensitiveness and

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Figure 185A.—Mirthful, optimistic mouth.

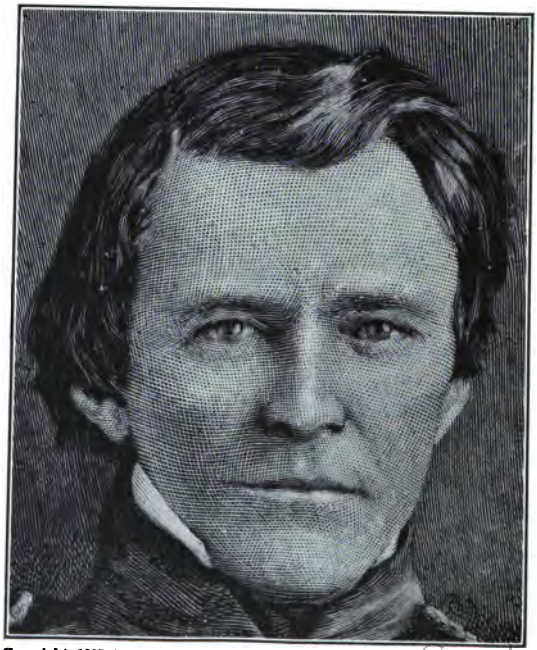

Figure 185B. U. S. Grant at 23. Note long upper lip, showing persistence.

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responsiveness, as shown in Figure 164. This is distinctly a feminine nose.

Many noses are of odd, peculiar, indescribable shapes. An example of this is shown in Figure 177. Such noses, being out of the ordinary, always indicate dispositions which are out of the ordinary and eccentric. When this oddity of shape is extreme, as in Figure 178, the individual is erratic and unbalanced.

THE MOUTH

The mouth, as you have learned, is anatomically a part of the alimentary canal, or digestive system, and is therefore in its form, color, structure, expression and condition a reliable guide to the condition of the digestive apparatus.

Because of its mobile character, and because its expression can be voluntarily controlled, the mouth is also an index of the degree of firmness and self-control of the individual.

Coarse Appetites.—When the mouth is large and the lips are thick and loose—see Figure 179—the physical appetites and passions are strong and little controlled, the individual is of coarse texture, is easily led, and lacks firmness, concentration and resistance.

Normal Appetites.—When the lips are moderately full and curved, and when they are gently but firmly closed (see Figure 180), the individual has normal appetites and passions, is loving, affectionate, kindly, gentle, and good natured. While he has a fair degree of self-control, he is adaptable and his sympathies may be appealed to.

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Figure 185C. Firm, close-shut, determined mouth.

Figure 185D.—Frank, outspoken but generous and kindly mouth.

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When the lips are thin and the mouth closes in a hard, straight line (see Figure 181), the individual is cold, intensely self-controlled, unsympathetic, lacking in affection, with a deficient love nature and a tendency to severity and even cruelty.

Why these expressions are as they are you will readily see if you close your own lips before the mirror with determination not to permit any appetite, passion or emotion to change your purpose.

A "Stiff" Upper Lip.—These indications of expression seem to be carried over into the realm of anatomy. Thus the long, straight upper lip, popularly known as the "stiff upper lip," is an indication of firmness, determination, persistence, self-reliance, and independence.

If, in addition to being long, the upper lip is also full between the nose and the red part of the lip, as shown in Figure 182, the indication is one not only of firmness and determination but obstinacy.

Full Lower Lip.—Fullness of the lower lip below the red part is an indication of resistance, jealousy, vindictiveness and invective. Look at the lips of Savonarola (see Figure 183) and then read his history, and you will have an excellent account of how a man with such lips conducts himself.

Optimism and Pessimism.—The mouth which turns up at the corners is the healthy, good-natured, optimistic, mirthful, kindly mouth. The mouth which droops at the corners is petulant, pessimistic, dissatisfied, complaining. How true this is you can readily see by Figures 184 and 185. The figures are exactly the same in both cases, except in one the corners of the mouth turn down and in the other they turn up.

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Figure 185E.—Grim, determined, resistant mouth of a fighter.

Figure 185F.—Cheerful, optimistic, pleasure-loving, generous, but decisive mouth.

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The Short Upper Lip.—One of the most interesting and reliable of all the indications of the mouth is that of the short upper lip.

On page 42 I have reproduced the portraits of a number of the most famous and ambitious actors. You will instantly be struck with the similarity—the convex forehead; the large, convex nose; the convex eye; the short upper lip (in most cases); the concave mouth; and the concave chin. These are the typical actor's features.

The convex forehead indicates keenness of thought, quickness of perception. The convex eye is, of course, an indication of facility of self-expression. The large, convex nose is an indication of great energy and aggressiveness, good lungs, and as a result a powerful voice. The concave chin indicates the necessary endurance and courage for the work; while the concave mouth is an indication of good digestion, and therefore excellent recuperative powers.

But what about the short upper lip?

Investigation covering many thousands of cases has fully convinced me that the short upper lip accompanies a desire to please others and to secure the approval and applause of others. It is this characteristic in actors and actresses which gives them their desire for the stage in the beginning, keeps them to their work through the long period of preparation and struggle for recognition, and finally gives them an intense appreciation for the reward when they become footlight favorites and feel the intoxicating responsiveness of their audiences.

But actors and actresses are not the only people with a short upper lip. This feature is very common,

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Irving	Jefferson	Goodwin
Mansfield	Forbes-Robertson	De Angelis
Drew	Lorimer	Hitchcock

Figure 185G.—Prominent actors. Short upper lips.

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and wherever found it is a strong indication of a love of and desire for appreciation and approval.

Walk down the street of any city and notice the fact that nearly every over-dressed, flamboyantly decorated man or woman is of coarse texture, with a short upper lip, and that nearly every elegantly and richly dressed man or woman is of fine texture with short upper lip.

Temper your words with diplomacy and you will find that praise and appreciation are always and everywhere sure methods of appeal to people with this feature, whether they are your clients, your pupils, your customers, your employers, your employés, your children, your auditors, your patients, your judge and jury, your witnesses, or your social friends and acquaintances.

People with a large development of the back section of the head and short upper lip are exceedingly social and in their social activities are suave, gracious, courteous, accommodating and, in short, all things to all men, in order that they may please and secure approval and appreciation.

The Brutal Lip.—When the lower jaw and lower lip are thrust forward, and especially when that part of the lower lip just below the red is full and prominent, there is a very strong indication of an ugly, belligerent, quarrelsome disposition. This is the jaw and lip of the bully, the bruiser, the plug-ugly, the threatening, abusive, cantankerous, brutal individual.

THE CHIN

The chin you have already studied at some length under the variables of form and structure.

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Figure 185H.—Senator Hamilton Lewis. Short upper lip.

Figure 185I.—Brutal lower lip and chin.

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A well-developed, square, bony, firm-set, concave chin indicates the sturdy qualities of endurance, courage, deliberation, and determination. These indications are almost universally recognized amongst white people and have been so recognized for centuries.

The weak, narrow, retreating, deficient chin is an indication of deficient circulation, and therefore deficient courage, self-control, and determination. Both nose and chin indicate by their size and prominence the degree of courage—the nose moral courage; the chin physical courage.

The thick, fleshy chin, especially the one which is full and fleshy between the lower lip and the point, is the chin of sensuality and animal propensities and passions. It is frequently an accompaniment of thick-lidded eyes, a fleshy-winged nose, and a large development of the base division of the cranium.

THE EARS

Many pages have been written by physiognomists and criminologists upon the indications of the ears. In general, I have found that these writings are inconclusive and unconvincing, and my observations have not served to confirm any of the popularly ascribed significations to the variations of ears.

There are, however, some scientific generalizations which will prove reliable and valuable.

Large, fleshy lobes are characteristic of the vital type. Small, thin lobes belong to mental and motive types. These are usual but not inevitable.

Large, heavy, crudely formed ears are indications

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Figure 185J.—Ralph DePalma, automobile racer. Note courageous chin.

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Figure 185K.—Long, square chin, indicating great endurance.

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of coarse texture; while small, finely fashioned, delicate ears are indications of fine texture.

A long, fairly straight, well-formed ear is an indication of a healthy and enduring constitution, and therefore of the possibility of longevity.

Other indications of longevity may be noted here, as a large nose, concave mouth, concave chin, and a long, vertical appearance of the face. (See Figure 185L.)

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Photo by George T. Wadds, Vancouver

Figure 184L. Sir Charles Tupper, at an advanced age, showing characteristics of longevity.

Figure 185M. — Tschaikowsky, Russian composer. Note delicacy and fineness of ear.

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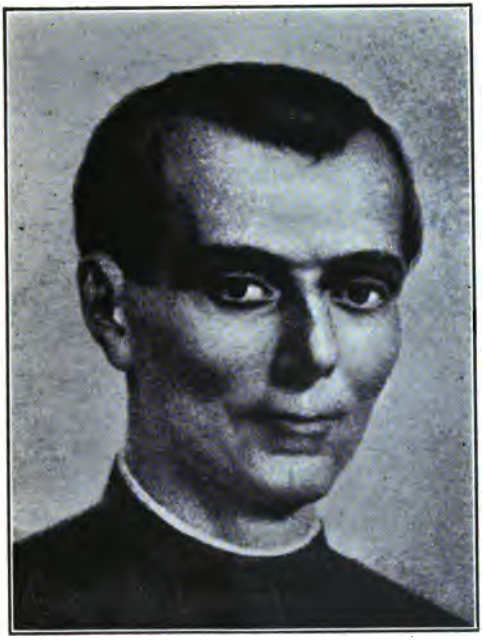

Figure 185N.
Machiavelli. Crafty eye.

Figure 185O.—Large mouth and chin.

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Figure 185P.—Joseph G Cannon. Upper lip shows great resistance. Accompanies hard consistency.

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Figure 185Q.—Lips showing warmth, affection, and adaptability.

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